

PIANO / VOCAL / GUITAR

# FROZEN : MUSIC FROM THE MOTION PICTURE SOUNDTRACK



ORIGINAL SONGS BY KRISTEN ANDERSON-LOPEZ AND ROBERT LOPEZ  
ORIGINAL SCORE BY CHRISTOPHE BECK



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FIVE HUNDRED SOUTH SONGS**



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# FROZEN HEART

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Dirge-like

N.C.

*p*

(Percussion)

D5

Born of cold and win - ter air and moun-tain rain — com - bin - ing, ——— this

i - cy force both foul and fair has a fro - zen heart — worth —

A5

min - ing. So, cut! through the heart, cold and clear.

*mf*

Strike! for \_\_\_ love and strike for \_\_\_ fear. See the beau - ty sharp and sheer.

This system contains the first two measures of the song. The vocal melody is in G major, 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Split the ice <sup>3</sup> a - part, \_\_\_ and break the fro - zen

This system contains the next two measures. The vocal melody continues with a triplet of eighth notes. The piano accompaniment maintains the same rhythmic pattern.

**Faster**



heart. Watch your step! Let it go! Rr -

This system contains the next two measures. The tempo is marked 'Faster'. The vocal melody is more active, with the piano accompaniment featuring a more complex, sixteenth-note pattern in the right hand.

hup! Ho! Watch your step! Let it go!

This system contains the final two measures of the page. The vocal melody continues with the 'Let it go!' phrase. The piano accompaniment maintains the fast, rhythmic pattern.



Am

Beau - ti - ful! Pow - er - ful! Dan - ger - ous! Cold! Ice has a mag - ic, can't be con - trolled.

Bb F E

Strong - er than one, strong - er than ten, strong - er than a hun - dred men! Hyup!

A5 D5

Born of cold and win - ter air and

moun - tain rain com - bin - ing, (this i - cy force both foul and fair has a

A5  
Str

fro - zen heart — worth — min - ing.) Cut! through the heart, cold and clear.

Strike! for — love and strike for — fear. There's beau - ty and there's dan - ger here.

Slower  
D5  
Str

Split the ice — a - part! - Be - ware the fro - zen heart.

rit.

Dm A/D Dm7 G/D Bb

N.C.

rit.

# DO YOU WANT TO BUILD A SNOWMAN?

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Moderate-rhythmic but expressive

$B\flat$ sus Eb Ebsus  $B\flat$ sus Eb Ebsus  $B\flat$ sus Eb Ebsus

LITTLE ANNA: (Spoken:) Elsa?

*p*

With pedal

$B\flat$ sus Eb Ebsus  $A\flat$ maj7/ $B\flat$  Eb(add2)

(knocking)

(Sung:) Do you want to build a snow - man?

*mp*

da----

$B\flat$ sus2/D

Come on, let's go and play!

I nev - er see you

(8va)----7

(R.H.)

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Ab/C Cm

an - y - more. Come out the door! It's like you've gone a -

Bbm(add2) Db/F Eb/G Ab(add2)

way. We used to be best bud - dies, and

(L.H.)

Gm7 Ebmaj7/G Dm7b5 G7 Cm

now we're not. I wish you would tell me why.

F7 N.C. Fm9

Do you want to build a snow - man? It does - n't have to be a

mp

Abm6/Cb



A<sup>b</sup>m6/C<sup>b</sup>

snow - man. **LITTLE ELSA:** (Spoken:) Go away, Anna. **LITTLE ANNA:** (Sung:) O - kay,

*mp* *poco rit.*

8va

bye.

*a tempo*

E<sup>b</sup> E<sup>b</sup>sus E<sup>b</sup>sus2 E<sup>b</sup> E<sup>b</sup>sus E<sup>b</sup>sus2 E<sup>b</sup> E<sup>b</sup>sus E<sup>b</sup>sus2

E<sup>b</sup> E<sup>b</sup>sus E<sup>b</sup>sus2 C<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> C<sup>b</sup> E<sup>b</sup>/B<sup>b</sup>

E<sup>b</sup> E<sup>b</sup>sus E<sup>b</sup>sus2 E<sup>b</sup> E<sup>b</sup>sus E<sup>b</sup>sus2 A<sup>b</sup>5

**A little faster**

Ab5/Bb Cb Bb N.C.

(knocking) YOUNG ANNA: Do you want to build a

Eb Bbsus2/D

snow - man? Or ride our bike a - round the halls?

Ab/C

I think some com - pan - y is o - ver - due; I've start - ed

Cm Bbm Bbm/Eb N.C.

talk - ing to the pic - tures on the walls. (Spoken:) Hang in there, Joan! (Sung:) It gets a lit - tle

Ab Eb/G G7 G7/F

lone - ly, all these emp - ty rooms, — just watch - ing the hours tick

Cm/Eb Cm/D Cm F N.C.

by. (click tongue)

Cb Abm

Cb

First system of musical notation. The treble clef staff contains a melodic line with a half note G4, a quarter note F#4, a quarter note E4, and a half note D4. The bass clef staff contains a sustained chord of E3, G3, and B3. The system concludes with a measure marked "N.C." (No Chord) in the treble staff.

Second system of musical notation. The treble clef staff features a sequence of chords: Eb (E-flat), Eb sus (E-flat suspended), Eb sus2 (E-flat suspended second), Eb (E-flat), Eb sus (E-flat suspended), and Eb sus2 (E-flat suspended second). The bass clef staff contains a melodic line that begins with a half note G3 and continues with a series of eighth notes.

Third system of musical notation. The treble clef staff continues the chord sequence: Eb (E-flat), Eb sus (E-flat suspended), Eb sus2 (E-flat suspended second), Eb (E-flat), Eb sus (E-flat suspended), Eb sus2 (E-flat suspended second), and Eb (add4) (E-flat with added fourth). The bass clef staff contains a melodic line with a half note G3 and a series of eighth notes.

Fourth system of musical notation. The treble clef staff features the chords Abm7 (A-flat minor seventh) and Abm6 (A-flat minor sixth). The bass clef staff contains a melodic line with a half note G3 and a series of eighth notes.

Fifth system of musical notation. The treble clef staff features the chords Ebm/Gb (E-flat minor/G-flat), Bb(add2)/F (B-flat with added second/F), and Abm7 (A-flat minor seventh). The bass clef staff contains a melodic line with a half note G3 and a series of eighth notes.



Abm6 Ebm/Gb Gb

Abm7 Ebm/Bb

(L.H.)

Cb

Bb

N.C.

(knocking) ANNA: (Spoken:) Elsa?

A little slower, tenderly

E♭sus2

(Sung:) Please, I know you're in there. Peo - ple are ask - ing where you've

*p*

B♭sus2/D

been. They say, "Have cour - age," and I'm

A♭/C

Cm

Gm

G(sus2/4)

try - ing to; I'm right out here for you, just let me in.

Gm

A♭

B♭/D

E♭

We on - ly have each oth - er; it's just you and me. —

Dm7b5      Ddim7      C(sus2/4)      Cm      Cm7      Cm9

What are we gon - na do?

F7      Slower      N.C.      Eb/G      Ab

Do you want to build a snow - man?

N.C.      Ab      Bb      N.C.      Very slowly      N.C.      Cm

*rit.*

Ab      N.C.      Cm      Ab      N.C.

*8va*

# FOR THE FIRST TIME IN FOREVER

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

With excitement

6 *mf*

*With pedal*

Fsus F/C Fsus F/C

Fsus F/C F Bb/F

ANNA: The win-dow is o - pen! So's... that door!... I

Fmaj7 Bb/F F F/A

did - n't know they did that an - y - more... Who knew we owned... eight thou - sand sal - ad

C Csus C Csus C F Bb/F

plates? For years I've roamed... these emp - ty halls...



Fmaj7 Bb/F Dm Dm/C

Why have a ball - room with no balls? Fi - nal - ly, they're o - p'ning up the

Bm7b5 G7 Em Fmaj7

gates! There'll be ac - tual real live peo - ple;

G Am Eb

it - 'll be to - tal - ly, strange. But, wow! am I so read - y for this

**Expressively**

C(sus2/4) F/A Bb(add2)

change! 'Cause for the first time in for - ev - er, there'll be

*cresc.* *f*

C/E F(add2) F/E Dm

mu - sic, there'll be light. For the first time in for - ev -

Am Eb A7

- er, I'll be danc - ing through the night. Don't

Dm Dm/C Bbmaj7

know if I'm e - lat - ed or gas - sy, but I'm some - where in that

G9/B FS/Ab Bbsus2

zone. 'Cause for the first time in for - ev - er, \_\_\_\_\_

# Excited again

C7sus Fsus F Fsus F

I won't be a lone. (Spoken:) I can't wait to meet everyone. (gasp) What if I meet...

*mf*

Fsus F Gb Cb/Gb





THE one? (Sung:) To night, i - mag - ine me, gown - and all,

Gbmaj7 Cb/Gb Gb Gb/Bb


fetch-ing - ly draped a - gainst the wall, the pic - ture of so - phis - ti - cat - ed

Dbsus Db Gb Cb/Gb

grace. I sud - den - ly see him stand - ing there: a









beau-ti - ful strang - er, tall \_ and fair. \_ I wan - na stuff \_ some choc - 'late in \_ my






face! But then we laugh and talk \_ all eve - ning, which is

to - tal - ly \_ bi - zarre, \_ noth - ing like \_ the life \_ I've led \_ so






far. For the first time in for - ev -

*cresc.* *f*

er, there'll be mag - ic, there'll be fun. — For the

Chords: Db/F, Gb(add2), Gb/F

first time in for - ev - er, I could be no - ticed by — some - one. —

Chords: Ebm, Bbm, Fb

— And I know it is to - tal - ly cra - zy to

Chords: Bb7, Ebm, Ebm/Db

dream I'd find — ro - mance, but for the first time in for - ev -

Chords: Cbmaj7, Cm7b5, Gbm6/Bbb, Gb/Cb

Db7sus

er, \_\_\_\_\_ at least \_ I've got \_ a chance. \_

Gb5

Db/F

Eb5

Bbm

Ab/C

ELSA: Don't let them in; don't let them \_ see;





*p*

Db




Ab5

Abm/Cb

be the good girl \_ you al - ways have to be. \_

Con - ceal, don't feel, put on a show. Make

one wrong move, and ev - 'ry - one will know.





But it's on - ly for to - day. ANNA: It's on - ly for to - day! It's ag - o - ny to

*cresc.* *mf*





wait! It's ag - o - ny to wait! Tell the guards to o - pen up the

N.C. *rall.*

# A little broader

F9

gate! the gate! For the first time in for - ev -

N.C.

G/B

*mf cresc.* *ff*

C(add2)

er, let them in; I'm get - ting what I'm dream - ing of: —

D/F#

ELSA: Don't let them in; I'm don't let them see.

G

G/F#

Em

Be the good girl you al - ways have a chance to change my lone -

to be.

Bm

F

ly world, Con - ceal; a chance to find true love. —



B7 Em Em/D

con - ceal, don't feel, don't let them know it all ends to - mor - row, so it know.

Cmaj7 C#m7b5 A7 G/B

has to be to - day. 'Cause for the first time in for - ev -

G/C G/D A7/E Cm/Eb

- er, for the first time in for - ev - er, \_\_\_\_\_

C/D G G/D G

noth-ing's in my way! N.C.

# LOVE IS AN OPEN DOOR

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Moderately, with a cheesy groove

Chord progression for the first system:

D Dsus/F# D/G A7sus D Dsus/F#

ANNA: (Spoken:) Okay, can I just say something crazy?

*mf*

Chord progression for the second system:

D/G A7sus D Dsus/F#

HANS: I love crazy! ANNA: (Sung:) All my life has been a se - ries of doors \_

Chord progression for the third system:

D/G A7sus D Dsus/F#

in my face, and then sud - den - ly, I bump in - to you! \_\_\_\_\_

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Em7(add4) A7sus D Dsus/F#




HANS: (Spoken:) I was thinking the same thing! 'Cause like, (Sung): I've been search - ing my whole life \_ to

D/G A7sus D Dsus/F#

find my own place, \_ And may - be it's the par - ty talk - ing, or the

Em7(add4) A7sus Bm

But with you, \_  
cho - c'late fon - due... \_ but with you, \_ I found my \_

I see your face, and it's noth-ing like \_\_\_\_ I've ev - er known\_ be -

\_\_\_\_ place. and it's noth-ing like \_\_\_\_ I've ev - er known\_ be -





fore. Love is an o - pen door. \_\_\_\_\_

fore. Love is an o - pen door. \_\_\_\_\_

*f*






\_\_\_\_ Love is an o - pen door. \_\_\_\_\_

\_\_\_\_ Love is an o - pen door. \_\_\_\_\_

E7 Gm7 D Dmaj7/F#

Love is an o - pen door with you, — with

Love is an o - pen door, with you,

E7 Gm7 D Dsus/F#

you! Love is an o - pen door. —

with you!! Love is an o - pen door. —

*mp*

D/G A7sus D Dsus/F#

D/G A7sus E Esus/G#

What? ...sand -

I mean, it's cra - zy! We fin-ish each oth - er's...

*mf*

E/A A7sus E Esus/G#

- wick-es! I nev-er met some-one who thinks so much like me.

That's what I was gon-na say! ...who thinks so much like me.

F#m7(add4) A7sus E Esus/G#

Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can

Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can

E/A B7sus E Esus/G#

have but one ex - pla - na - tion: and I just meant to be.

have but one ex - pla - na - tion: You were meant to be.

F#m7(add4) B7sus C#m

Say good - bye to the pain

Say good - bye to the pain

E E9 F#7

of the past; we don't have to feel it an - y - more.

of the past; we don't have to feel it an - y - more.

Am7 N.C. E Emaj7/G#

Love is an o - pen door.

Love is an o - pen door.

*f*

F#7 Am7 E Emaj7/G#

Love is an o - pen door.





Love is an o - pen door.

F#7 Am7 E Emaj7/G#

Life can be so much more with you! With

Life can be so much more with you!!







you!!! Love is an o - pen door.





With you!!!! Love is an o - pen door.

*mp*

(giggles)

(Spoken:) Can I say something crazy?

(Spoken:) Can I say something even crazier? Yes!

Will you marry me?

*p*

**Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ**

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The bass staff has a key signature of three flats (B-flat, E-flat, and A-flat) and a common time signature. The melody in the treble staff begins with a half note B-flat, followed by a half note E-flat, and then a quarter note G. The bass staff provides a harmonic accompaniment with a half note B-flat and a half note E-flat. Above the treble staff, there are four chord diagrams with their corresponding labels: B-flat sus, B-flat m, Fm, and D-flat maj7 (no 3rd). Above the bass staff, there is one chord diagram with its label: E-flat sus2.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system shows the vocal melody starting with a whole rest, followed by a half note G3, and then a quarter note F3. The piano accompaniment consists of a whole note chord of B-flat major (B-flat, D-flat, F) and a whole note chord of E-flat major (E-flat, G, B-flat). The second system shows the vocal melody continuing with a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piano accompaniment continues with a whole note chord of B-flat major and a whole note chord of E-flat major. The lyrics are: "The snow glows white on the moun-tain to - night; \_ not a".

Foot - print to be seen. A king - dom of i - so - la

$\text{D}\flat\text{maj7 (no 3rd)}$   $\text{E}\flat 5$   $\text{B}\flat\text{sus}$   $\text{B}\flat$

- tion, and it looks like I'm the queen. —

$\text{Fm}$   $\text{D}\flat\text{maj7 (no 3rd)}$   $\text{E}\flat\text{sus2}$

The wind — is howl - ing like — this swirl - ing storm — in - side. —

$\text{B}\flat\text{sus}$   $\text{B}\flat\text{m}$   $\text{F}5$   $\text{E}\flat 5$

— Could - n't keep it in, — heav - en knows I —

$\text{B}\flat$   $\text{B}\flat(\text{sus2/4})$   $\text{B}\flat$   $\text{E}\flat$

— tried. — Don't let — them in, —

Db

— don't let them see; be the good girl you al-ways have to be.

Eb Db

Con - ceal, don't feel, don't let them know...

*cresc.*

N.C.

Well, now they know. Let it go, —

*p*

Ab Eb Fm

let it go; — can't hold it back an-y-more. —  
let it go; — I am one with the wind and sky. —

Db Ab Eb

Let it go, — let it go; — turn a - way -  
 Let it go, — let it go; — you'll nev -

Fm Db Ab Eb

— and slam — the — door. — I — don't — care —  
 — er see — me — cry. — Here — I — stand. —

Fm Db

— what they're going to — say; — let the  
 — and here I'll — stay; — let the

To Coda

Cm Cb Db5

storm rage — on. — The cold nev - er both - ered me an -  
 storm rage — on. —

# Gaining confidence

Ab Eb/G

y - way.

*mf*

Fm Db Eb

It's fun - ny how some dis - tance makes ev - 'ry - thing \_ seem small; \_

Bbm Fm Db

and the fears that once \_ con - trolled \_ me can't

Bb sus Bb Eb

get to me \_ at all. \_ It's time \_ to see \_

Db

— what I — can do, to test — the lim - its and — break through. —

Eb Db

— No right, — no wrong, — no rules — for me, — I'm

D.S. al Coda  
N.C.

free! — Let it go, —

CODA

N.C.

My pow - er flur - ries through the air -

*f*

— in — to — the ground. — My soul — is spi -

- ral - ing — in fro - zen frac - tals all — a - round. —

And one — thought cry - stal - li - zes like — an i - cy blast: —

*Eb5*  
*N.C.*



I'm nev - er go - ing back; \_ the

past is in \_ the past! \_ Let it go, \_

let it go, \_ and I'll rise \_ like the break \_ of dawn. \_

Let it go, \_ let it go; \_ that per -

Fm Db Ab Eb

- fect girl is gone. Here I stand in the

Fm Db Dbm Dbm7

light of day; let the

Cm Cb

storm rage on. The

Db sus2

cold nev - er both - ered me an - y - way.

# REINDEER(S) ARE BETTER THAN PEOPLE

Music and Lyrics by **KRISTEN ANDERSON-LOPEZ**  
and **ROBERT LOPEZ**

Slowly, noodling around

G C/G G A D

KRISTOFF: Rein - deers are

A D D7 G

bet - ter than peo - ple. Sven, don't you

A F#m D7 Em

think that's true? KRISTOFF (as Sven): Yeah, peo - ple will

A7 D/A B

beat you and curse you and cheat you. Ev - 'ry

Em A D N.C.

one of 'em's bad, ex - cept you. **KRISTOFF:** (Spoken;) Aww, thanks buddy!

A D A D

(Sung;) But peo - ple smell bet - ter than rein - deers.

D7 G A F#m

Sven, don't you think I'm right?

D7 Em A D

KRISTOFF (as Sven): That's once a - gain true, for all ex - cept

B Em A

you. KRISTOFF: You got me! Let's call it a

Bm E(b5) Slower D/A

night. KRISTOFF (as Sven): Good - night! KRISTOFF: Don't let the

A5 D D6

frost - bite bite.

# IN SUMMER

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Easy Swing, soft-shoe feel

KRISTOFF:(Spoken;)

Really! I'm guessing you don't  
have much experience with heat.



OLAF:(Spoken;)Nope! But sometimes I like to close my eyes, and imagine what it would be like



With pedal



when summer does come. (sigh)

(Sung;) Bees - 'll buzz;



kids -'ll blow dan - de - li - on fuzz, and I'll be do - ing what - ev - er snow does in



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E6 F#m7 F9 B13 E6 F#m7

sum - mer. \_\_\_\_\_ A drink in my hand, my

Emaj7/G# F#9b5 G7 C#m7 F9 B13

snow up a - gainst the burn - ing sand, \_ prob - 'ly get - ting gor - geous - ly tanned in

Emaj7 Dreamily A6/9

sum - mer. \_\_\_\_\_ I'll fi - n'ly see a sum - mer breeze \_ blow a -

E6/9 C#m7 F#7

way a win - ter storm, and find out what hap - pens to sol - id wa - ter when

*With pedal*

# Bouncy again

A6 G#m F#m7 N.C. E6 F#m7

it gets warm, \_ And I can't wait to see what my

bud - dies all think of me. Just im - ag - ine how much cool - er I'll be in

sum - mer! \_ Da da, da doo, a

ba ba ba ba ba boo, \_ The hot and the cold are both so in - tense,

*f* *mp*

The musical score is written for piano and voice. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and triplets. The vocal part includes lyrics and melodic lines. The score is marked with dynamics like *f* (forte) and *mp* (mezzo-piano). The title 'Bouncy again' is at the top. The chords are labeled as A6, G#m, F#m7, N.C., E6, F#m7, Emaj7/G#, Emaj7, Am6, G7, C#m7, F9, B13, E6/9, C6/9, F6/9, Gm7, F6/9, Gm7(add4), Am7, and N.C. The lyrics are: 'it gets warm, \_ And I can't wait to see what my bud - dies all think of me. Just im - ag - ine how much cool - er I'll be in sum - mer! \_ Da da, da doo, a ba ba ba ba ba boo, \_ The hot and the cold are both so in - tense,'.



D7 Gm7 C13 F6/9 Gm7

put 'em to - geth - er, it just makes sense. Rrrat dat dat dat dat dat

*mf*

Am7 G9b5(no3) Bbmaj13 A7 Dm G7

da da da da da ooh. Win - ter's a good time to stay in and cud - dle, but

Bb/C N.C.

put me in sum - mer and I'll be a... (Spoken:) happy snowman!

*f*

Bb6 F(add2) F

(Sung:) When life gets rough, I like to hold on to my dream of re -








lax - ing in the sum-mer sun, \_ just let - tin' off steam. \_ Oh, the

*rit.*

**Slower**










sky \_ \_ \_ \_ will be blue, and you guys - 'll be there too... when I

*rit.*

**Tempo 1**







fi - nal - ly do what fro - zen things do in sum - mer. \_ \_ \_ \_

N.C.

**KRISTOFF:** (Spoken:) I'm gonna tell him. **Very broadly**

**ANNA:** (Spoken:) Don't you dare! (Sung:) In sum - mer! \_ \_ \_ \_



# FOR THE FIRST TIME FOREVER (REPRISE)

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Moderately

ANNA:  
(Spoken:) You don't have to protect me. Please don't shut me out — a - gain!  
I'm not afraid!

Dm Eb(add2)

*mf*

With pedal

F Gm Fm

(Sung:) Please don't slam the door. — You don't have to keep — your dis - tance an - y -

Bb(add2) Bb Fm/Ab Eb/G Ab

more. 'Cause for the first time in for - ev - er, 1

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B $\flat$ /D Eb(add2) Cm(add2) Cm Gm

fi - n'ly un - der - stand. \_ For the first time in for - ev - er, we can

D $\flat$ (add2) B $\flat$ sus B $\flat$  Cm Eb/B $\flat$

fix this hand in hand. We can head down this moun-tain to - geth - er! You don't

A $\flat$  F/A Gm7(add4) F Ebm/G $\flat$  Fm/A $\flat$

have to live \_ in fear. 'Cause for the first time in for - ev - er, \_

B $\flat$ sus Eb(sus2/4) B $\flat$ /D C5

\_ I \_ will be right \_ here. \_

ELSA: (Spoken:) Anna, (Sung:) please go back home.

G5 F/A Bb

Your life a - waits! \_ Go en - joy the sun and o - pen

F5 Fm(maj7)/Ab C5 Gm F/A

(Spoken:) Yeah, but...  
up the gates. \_ (Spoken:) I know, (Sung:) you mean well, but leave me \_ be.

Bb F

Yes I'm a - lone, \_ but I'm a - lone and free. \_ Just

Fm Fm/Ab C5

stay a - way, \_ and you'll be safe from \_ me. \_

$Bb/D$   $E^b$   $E^b7/D^b$   
 ANNA: Ac - tual - ly, we're not. I get the feel - ing you don't  
 What do you mean, you're not?

$F/C$   $F7/E^b$   $F^\#m7^b5$   $D9^\#11$   
 know? Ar - en-delle's in deep, deep, deep, snow.  
 What do I not know? (Spoken:) What?!

(Spoken:) You kind of set off an eternal winter... everywhere. That's okay, you can just unfreeze it.  
 Everywhere? No I can't,

Sure you can! I know you can! (Sung:) 'Cause for the first time in for - ev -  
 I don't know how! Oh,

er, you don't have to be a - fraid. \_  
 I'm such a fool! \_ I can't be free! \_

We can work this out to - geth -  
 No es - cape from the storm in - side of me. I

Chords: N.C., E/G#, G#+, A(add2), A, B/D#, E, E/D#, C#m(add2), C#m

G<sup>#</sup>m D

- er. We'll re - verse the storm — you've made. —

can't con - trol — the curse. — Oh, —

G<sup>#</sup>7 C<sup>#</sup>m(add2) C<sup>#</sup>m/B

— Don't pan - ic; we'll

— An - na, please, you'll on - ly make — it worse! There's so much fear! —

A F<sup>#</sup>7/A<sup>#</sup> Esus2/G<sup>#</sup> F<sup>#</sup>7 Em/G A5

make the sun — shine bright. We can face this thing to - geth - er. We can

— You're not safe — here. No,



Em/G A5 Em/G A5

change this win - ter weath - er, and ev - 'ry - thing will be al -

Ahhh... I

NC. Slowly

right.

can't!!!!

*ff* *dim.*

# FIXER UPPER

Music and Lyrics by **KRISTEN ANDERSON-LOPEZ**  
and **ROBERT LOPEZ**

With comic bounce

E

N.C.

BULDA: (Spoken:) What's the issue, dear? Why are you holding back from such a man? (Sung:) Is it the

*mf*

With pedal

clump - y way - he walks? CLIFF: Or the grump - y way - he talks? Or the

FEMALE TROLL 1:

F#m B9 F7b5 E E7 N.C.

pear - shaped, square - shaped weird - ness of his feet? MALE TROLL 1: And though we

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C#m7b5 N.C. Bm7b5

know he wash - es well, — he al - ways ends up sort - a smell - y. **BULDA:** But you'll

A/E F#7 B7 E N.C. G#+

nev - er meet a fel - la who's as sen - si - tive — and sweet!

**BULDA and CLIFF:**

A N.C. C#m7b5 G/C# D N.C. F/D# E7





So he's a bit of a fix - er up - per; so he's got — a few flaws, like his pe -



**FEMALE TROLL 2:**

A N.C. G/C# N.C.

cu - liar brain, — dear, his thing with the rein - deer... that's a





**MALE TROLL 2: TROLL DUET:**







lit - tle out - side of na - ture's laws! \_ So he's a bit of a fix - er up - per, but

**SMALL GROUP OF TROLLS:**



this we're cer - tain of: \_ You can fix this fix - er up - per up with a








lit - tle bit \_ of love! **KRISTOFF: (Spoken:) Can we please just stop talking about this?**







We've got a real actual problem here. **BULDA: I'll say! So tell me, dear...** (Sung:) Is it the

**A** **D**

**MALE TROLL 3:** **TROLL CHILD:**

way that he runs scared? Or that he's so - cial - ly im-paired? Or that he

**F#m** **B9** **F7b5** **E** **E7** **N.C.**

on - ly likes to tin - kle in the woods? (*Spoken:*) What? **CLIFF:** (*Sung:*) Are you

**A** **C#m7b5** **D** **Bm7b5**

hold - ing back your fond - ness due to his un - man - ly blonde - ness? Or the

**FEMALE TROLLS:**

**A/E** **F#7** **B7** **E7** **G#+**

way he cov - ers up that he's the hon - est goods?

ALL TROLLS:

He's just a bit of a fix - er up - per; he's got a cou-ple 'a bugs... His

Chords: A, C#m7b5<sup>dr</sup>, G/C#, D, F7, E7

i - so - la - tion is con - fir - ma - tion of his des - per - a - tion for heal-ing hugs!\_

Chords: A, G/C#, D, B7, E7, E+

So he's a bit of a fix - er up - per, but we know what\_ to do:\_ the

Chords: A, A7/C#, D, F7/Eb

way to fix up this fix - er up - per is to fix him up\_ with you!

Chords: A/E, C#+, F#m7, B7, Bm7, D/E, A N.C.

F#7#5 B7 E7 A5 A7/C# D F/D# E7

**KRISTOFF:** (Spoken:) **ENOUGH!** *She is engaged to someone else, okay?*

N.C. A N.C. C#m7b5

**CLIFF:** (Sung:) So she's a bit of a fix - er up - per;

D N.C. F7 E7 A N.C. G/C# N.C.

**MALE TROLL 4:** that's a mi - nor thing. **MALE TROLL 5:** Her quote "en - gage - ment" is a flex ar - range - ment. **TROLL CHILD:** And

D D#dim7 E7 G# A A7/C#

N.C. N.C.

**MALE TROLLS:** by the way, I don't see \_\_ no ring! \_ So she's a bit of a fix - er up - per; her








brain's a bit — be - twist! — Get the fi - an - cé — out of the way — and the













whole thing will — be fixed!

### Soulfully

**BULDA:** We're not say - ing you can change him, — 'cause peo - ple don't real - ly change. — We're

on - ly say - ing that love's — a force — that's pow - er - ful — and strange. —



**F#** **B**

Peo - ple make\_ bad choic - es if they're mad or scared\_ or stressed.\_ But

**C#** **F#/C#** **C#** **F#/C#** **C#**

throw a lit - tle love\_ their way,\_ and

**FEMALE TROLLS:**(Throw a lit - tle love\_ their way,

**F#** **B/F#** **F#** **G** **C/G** **G**

you'll bring out\_ their best! **ALL TROLLS:** True love brings out\_ the best!\_

you'll bring out\_ their best!)\_

*cresc.*

**C** **Eb** **Bb/E** **F** **N.C.**

Ev-'ry-one's a bit of a fix - er up - per; that's what it's all\_ a - bout! **CLIFF:** Fa-ther

**C** **E<sup>b</sup>** **B<sup>b</sup>/E**

**FEMALE TROLL 3:** **MALE TROLL 6:** **ALL TROLLS:**  
 Sis - ter! Broth - er! We need each oth - er to

**F** **N.C.** **G+** **C** **C/B<sup>b</sup>**

raise us up — and round — us out! Ev-'ry-one's a bit of a fix - er up - per, but

**F** **N.C.** **C/G** **N.C.** **E+** **N.C.**

**Double time**  
 when push comes to shove, **OLAF:** The on - ly fix - er up - per fix - er that can

**Am** **N.C.** **D7** **N.C.** **Dm7**

**Faster**  
 fix a fix - er up - per is... **TROLLS:** True, true,

**Yet faster**

F/G N.C. Eb F Ab/F# G

true, true, true, \_\_\_\_\_ love! \_\_\_\_\_  
(Love, true love! \_

C Eb Fm7 Ab/F# G C Eb

Love, love, love, love, \_ love! Love!

F Ab/F# F

True \_\_\_\_\_ love! \_\_\_\_\_ True... \_\_\_\_\_

**TROLL PRIEST:**  
(Spoken:) Do you, Anna, take Kristoff  
to be your trollfully wedded—

C N.C.

You're getting married! (Sung:) love!

ANNA: Wait, what?

# VUELIE

Written by Frode Fjellheim  
and Christophe Beck

Moderately slow

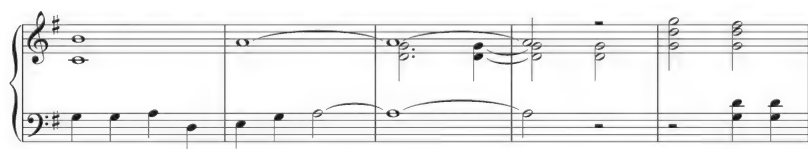
The first system of musical notation for 'VUELIE'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The tempo is 'Moderately slow'. The first measure of the bass line starts with a piano (*p*) dynamic and contains a quarter note F#2, followed by eighth notes G2, A2, and B2. The next four measures of the bass line contain eighth notes C3, D3, E3, and F#3, followed by a quarter note G3. The final measure of the system contains a quarter rest, followed by eighth notes F#3, G3, and A3, and a quarter note B3. The treble staff is empty in all measures. The instruction 'With pedal' is written below the first measure of the bass line.

The second system of musical notation for 'VUELIE'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The first measure of the bass line contains a quarter note F#2, followed by eighth notes G2, A2, and B2. The next four measures of the bass line contain eighth notes C3, D3, E3, and F#3, followed by a quarter note G3. The final measure of the system contains a quarter rest, followed by eighth notes F#3, G3, and A3, and a quarter note B3. The treble staff is empty in all measures.

The third system of musical notation for 'VUELIE'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The first measure of the bass line contains a quarter note F#2, followed by eighth notes G2, A2, and B2. The next four measures of the bass line contain eighth notes C3, D3, E3, and F#3, followed by a quarter note G3. The final measure of the system contains a quarter rest, followed by eighth notes F#3, G3, and A3, and a quarter note B3. The treble staff is empty in all measures.

The fourth system of musical notation for 'VUELIE'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The first measure of the bass line contains a quarter note F#2, followed by eighth notes G2, A2, and B2. The next four measures of the bass line contain eighth notes C3, D3, E3, and F#3, followed by a quarter note G3. The final measure of the system contains a quarter rest, followed by eighth notes F#3, G3, and A3, and a quarter note B3. The treble staff is empty in all measures.

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# HEIMR ÁRNADALR

Music by Christophe Beck

Lyrics by Christine Hals

Slowly

Ver - ðug drót - tning stór Hjar - taaf gu - li skín - na  
 Wer - thoog drawt - ning stor Yar - taf goo - li skéen - na  
 Wor - thy queen of great-ness the heart of gold shines. \_

*mf*

*With pedal*

Kró - num þik með vo - num ást og trú  
 Crow - noom thee meth vo - num aost og true  
 We crown you with hope, love, and faith.

Fag - ra grýtt - ur land hei - mr Ár - na - dalr Fyl - gið  
 Fahg - gra grytt - or land hey - mr Are - na - dalr Phyl - gith  
 Beaut - ful sto - ney land Home Aren - delle \_ Fol - low

drótt - nin - gu ljó - sins drótt - nin - gu Fyll - gið ljó - sins Ver - ðug  
drawt - nin - goo ljo - since drawt - nin - goo Phyl - gið ljo - since Wer - thoog  
queen - (of) light. — Queen - (of) fol - low the light wor - thy

drót - tning stór Várr drot - tning Ver - ðug  
drawt - ning stor Vaorr drawt - ning Wer - thoog  
queen of great-ness Our queen — wor - thy

drót - tning ljó - sins ljó - sins  
drawt - ning ljo - since ljo - since  
queen (of) light — (of) light — since

*rit. e dim.*  

**p**



FROZEN HEART

DO YOU WANT  
TO BUILD A SNOWMAN?

FOR THE FIRST  
TIME IN FOREVER

LOVE IS AN OPEN DOOR

LET IT GO

REINDEER(S) ARE  
BETTER THAN PEOPLE

IN SUMMER

FOR THE FIRST TIME  
IN FOREVER (REPRISE)

FIXER UPPER

VUELIE

HEIMR ÁRNADALR

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